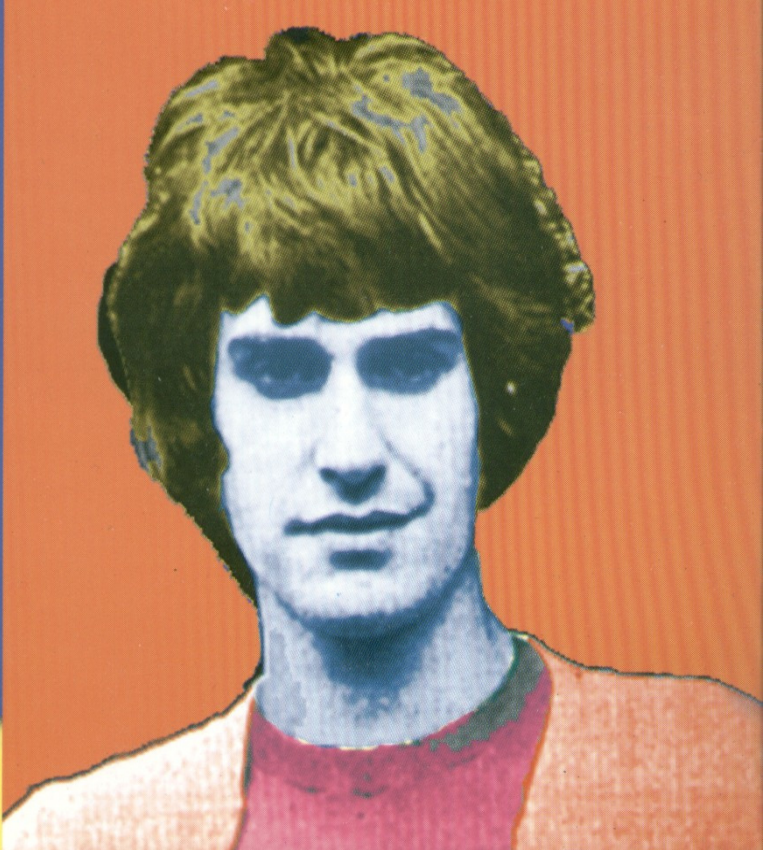
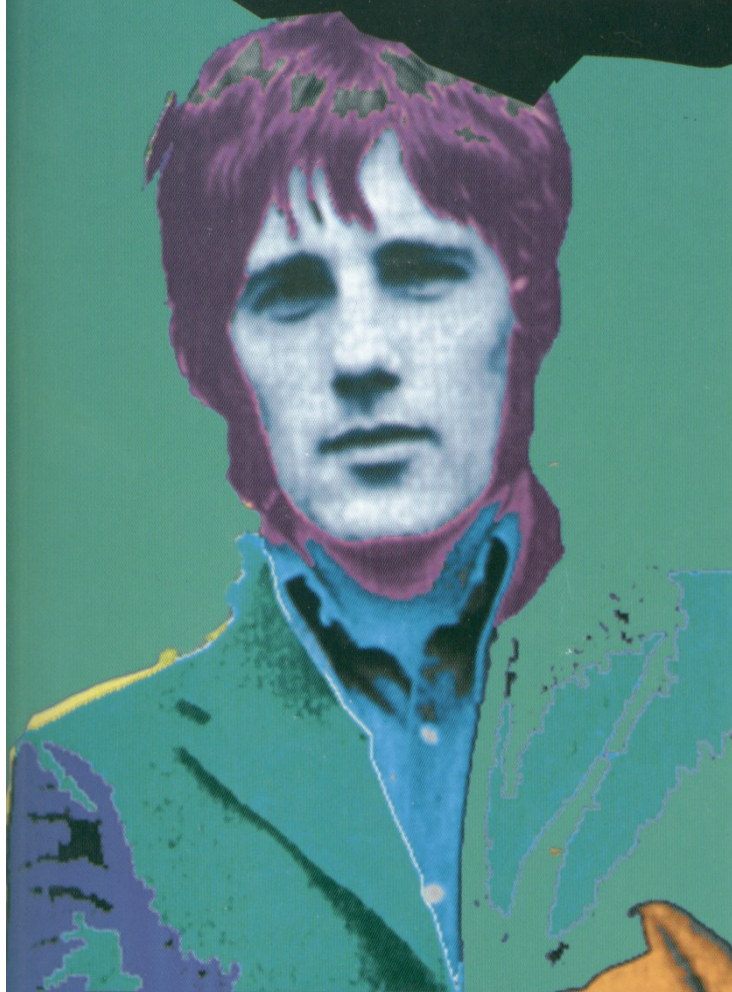


Guitar
Tablature

S.M.
781.25
KIN

The Kinks

3
GUITAR LEGENDS



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Exclusive distributors:

International Music Publications Limited: Southend Road, Woodford Green, Essex IG8 8HN
International Music Publications GmbH Germany: Marstallstrasse 8, D-80539 München, Germany
Nuova Carisch S.p.a. - Italy: Via Campania, 12, 20098 San Giuliano Milanese, Milano, Italy
Nuova Carisch S.p.a. - France: 25 rue d'Hauteville, 75010 Paris, France
Danmusik: Vognmagergade 7, DK-1120 Copenhagen K, Denmark

Music arranged and processed by Barnes Music Engraving Ltd
East Sussex TN22 4HA, England

Cover design by xheight design limited

Published 1997



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Southend Road, Woodford Green, Essex IG8 8HN, England



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YOU REALLY GOT ME

Words and Music by Ray Davies

The Kinks formed in 1963. Brothers Ray and Dave Davies (vocals/guitars) were joined by Pete Quaife (bass) and Mick Avory (drums). They started out as a blues band and were not terribly successful. Their first single 'Long Tall Sally' failed to chart. When Ray Davies began to write songs, so the Kinks emerged as an original force to be reckoned with.

The raw energy of *You Really Got Me*, with its driving 'power-chord' guitar riff, set a precedent for all heavy rock that followed. The record went to number one in the UK in September of 1964 and also reached the top ten in the US, alongside other classics such as *Have I The Right?* by The Honeycombs, Manfred Mann's *Do Wah Diddy Diddy* and Roy Orbison's *Oh Pretty Woman*.

♩ = 138

Guitar

F5 G5 F5 G5 F5 G5 F5 G5 F5

G5 F5 G5 F5 G5 F5 G5 F5

1. Girl, you real - ly
2.3. See, don't ev - er

0:08
0:42
1:35

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

got me go - ing, you got me so I don't know what I'm do - ing.
set me free, I al - ways wan - na be by your side.

TAB

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Yeah, you real - ly got me now, you got me so I can't sleep at night.
Girl, you real - ly got me now, you got me so I can't sleep at night.

TAB

G5 F5 G5 G A G A G A G A G

Yeah, you real - ly got me now, you got me

1st time

2nd and 3rd times

TAB

so I don't know what I'm do - ing, ah. Oh, yeah, you real - ly

to Coda ⊕

D 10fr C 8fr D 10fr C 8fr D 10fr C 8fr C 8fr F5

real - ly got me, you real - ly got me. (2.) Oh! Al -

TAB

2.
C

11 16 8fr

F5 G5 F5 G5 F5 G5 F5 G5 F5

- right!

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

D. al Coda

⊕ CODA

D C D D

10fr 8fr 10fr 10fr

real - ly got me.

TIRED OF WAITING FOR YOU

Words and Music by Ray Davies

Tensions in the band went way beyond sibling rivalry between the brothers Davies. At a performance in Cardiff, early in 1965, a fight broke out on stage and Mick Avory fled from the theatre thinking he had killed Dave Davies by striking him across the head with a drum pedal. Most of the audience believed this was all part of the show. During their US tour 'unprofessional conduct' led to a ban being imposed on the Kinks by the American Federation Of Musicians. Meanwhile the group's creativity flourished, *Tired Of Waiting For You* was their second UK number one and they charted with another four singles in the same year.

♩ = 122

Guitar 1

G5 3fr F5 G5 3fr F5 G5 3fr F5

let ring

Guitar 2

So tired, tired of wait - ing,

G5 F5 G5 F5 G5 F5 G5 F5

tired of wait-ing for you. So tired,

TAB

G5 F5 G5 F5 G5 F5 G5 F5

tired of wait-ing, tired of wait-ing for you.

TAB

0:21 1:22 F C7 F C7 F C7

I was a lone-ly soul, I had no-bo-dy till I met you,

Guitar 1 doubles

TAB

F5 F#5 G D7 G D7

but you keep-ing me wait-ing all of the time,

TAB

G D7 G D7 G Bm

what can I do? It's your life and you can

TAB

F D7 G Bm

do what you want. Do what you like, but

TAB

F D7 F5 D7 F5 F#5

please don't keep a-me wait-ing, please don't keep a-me wait-ing. 'Cause I'm

TAB

03 05B

G5 F5 G5 F5 G5 F5 G5 F5

so tired, tired of wait - ing, tired of wait - ing for you.

TAB

G5 F5 G5 F5 G5 F5 G5 F5




— So tired, tired of wait - ing, tired of wait - ing for

TAB

1.     2.    

you. _____ for you, _____



for you. _____



DEDICATED FOLLOWER OF FASHION

Words and Music by Ray Davies

The Kinks' early managers were 'a couple of gents', inclined to promote the group with appearances at society functions. This allowed all sorts of wild opportunities but perhaps for Ray Davies the material he gathered to muse upon was most useful. Increasingly his writing reveals a bitter-sweet satirical wit and his subject matter develops, with sentimental, humorous and cutting observations of the British and their class system.

This song, released in March 1966, was written after Ray Davies came to blows with a designer who accused him of wearing flares!

$\text{♩} = 176$
Swing eighth notes ($\text{♩} = \text{♩}$)

C Csus4 C Csus4 C

Voice

They seek him here,

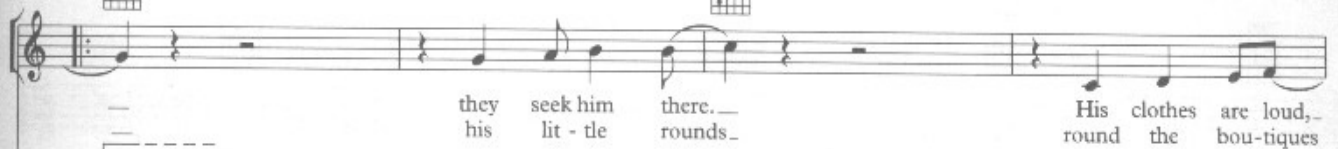
Guitar 1

Guitar 2

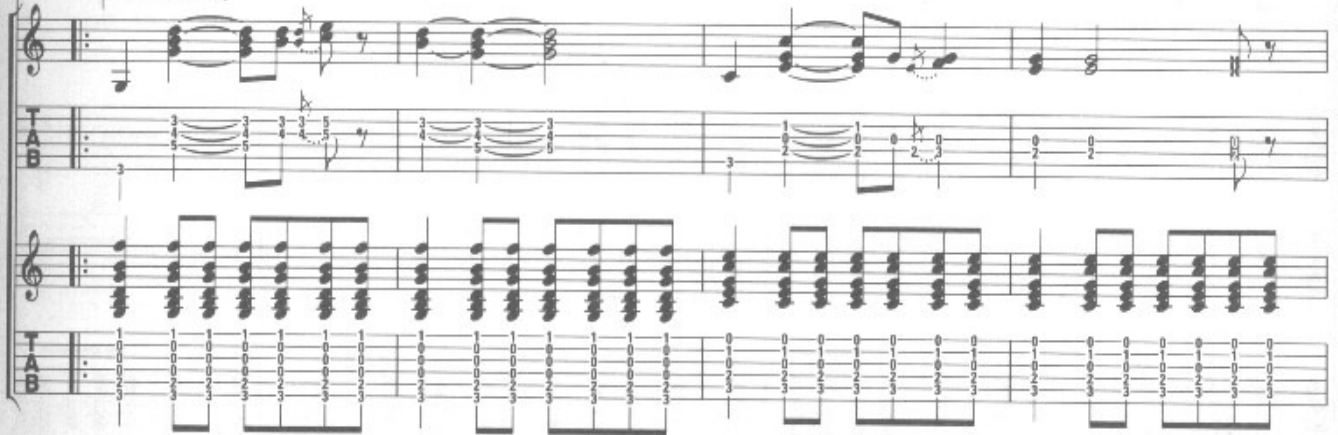
0:09
0:30

G7

C

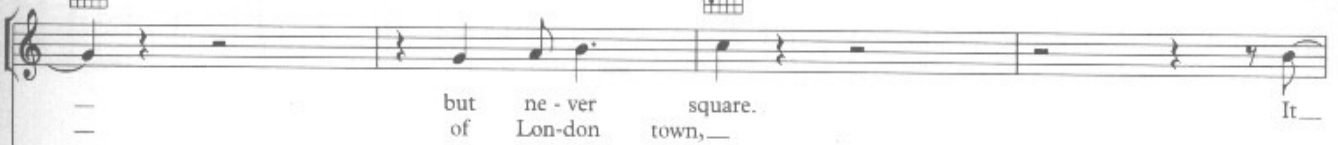


2nd time only



G7

C

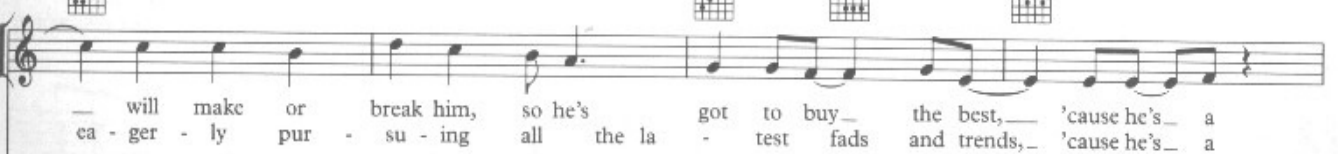


F

C/G

Bb/Ab

A7



1. 2. C

Dm G7 C

de - di - ca - ted fol - low - er of fa - shion. And when he does Oh_ yes he is,
 de - di - ca - ted fol - low - er of fa - shion.

TAB

0:52 1:14 1:59

G7 C

— oh yes he is, — oh yes he is, — oh yes he is. — He thinks
 There's His world

TAB

F C Csus4 C






— he is — a flo-wer to be looked_ at, and
 one thing that he loves and that is flat-te-ry.
 — is built 'round dis-co-theques_ and par - ties. This

TAB




F C/G Bb/Ab A7






when he pulls his fril-ly ny - lon pan - ties right up tight, he feels_ a
 One week he's in pol-ka - dots, the next week he's in stripe, 'cause he's_ a
 plea - sure seek - ing in - di - vi - du - al al - ways looks his best_ 'cause he's_ a

TAB







 3rd time to Coda  1.

de - di - ca - ted_ fol - low - er or fa - shion. Oh_ yes he is,_
 de - di - ca - ted_ fol - low - er of fa - shion.
 de - di - ca - ted_ fol - low - er of fa - shion.

2.   

They seek him here,_ they seek him there,_ in Re - gent

Street and Lei - cester Square.

TAB

F C/G Bb/Ab A7

Ev - cry - where the car - na - bi - tian ar - my mar - ches on, each one a

TAB

TAB

Dm G7 C Csus4 C

de - di - ca - ted fol - low - er of fa - shion. Oh yes he is

TAB

TAB

D. & al Coda

⊕ CODA



G7



Oh yes he is, oh yes he is, oh yes he is, oh yes he is.

TAB

TAB





He flits from shop to shop just like a but-ter-fly,






in mat-ters of the cloth he is as fic-kle as can be,






'cause he's a de-di-ca-ted fol-low-er of fa-shion.

The page contains three systems of musical notation. Each system includes a vocal melody line with lyrics, a guitar accompaniment line, and a guitar tablature line. The first system covers the lyrics 'He flits from shop to shop just like a but-ter-fly,'. The second system covers 'in mat-ters of the cloth he is as fic-kle as can be,'. The third system covers ''cause he's a de-di-ca-ted fol-low-er of fa-shion.'.

A7 Dm G7 C

He's a de-di-ca - ted fol-low - er of fa - shion,

TAB

A7 Dm G7 C Csus4 C

he's a de-di-ca - ted fol-low - er of fa-shion.

TAB

SUNNY AFTERNOON

Words and Music by Ray Davies

A droll reflection on success and decadence, this song is reportedly the result of Ray Davies sitting alone for long periods in a darkened room, an aspect of eccentric behaviour for which he was becoming renowned. The song reached number one in July of 1966, following The Beatles' *Paperback Writer*.

During the same month anti-Vietnam War demonstrations took place in London's Grosvenor Square and England's football team beat West Germany to win the World Cup.

♩ = 120

Guitar 2

Dm

A7

12-string Acoustic

The

The musical score is written for two instruments: Guitar 2 and 12-string Acoustic. The tempo is marked as 120 beats per minute. The key signature has one flat (B-flat), and the time signature is 12/8. The score includes guitar chords (Dm and A7) and a vocal line starting with the word 'The'. Detailed guitar tablature is provided for both instruments, showing fret numbers and string numbers.

0:15
1:26

tax - man's tak - en all my dough, and left me in my
girl - friend's run off with my car, and gone back to her

TAB



state - ly home, laz - ing on a sun - ny af - ter - noon. And I can't sail
ma and pa, tell - ing tales of drunk - en - ess and cruel - ty. Now I'm

TAB



— my yacht, he's tak - en ev - ery - thing I got,
sit - ting here, sip - ping at my ice cold beer,

TAB



all I've got's this sun - ny af - ter - noon.
laz - ing on a sun - ny af - ter - noon.

TAB



1.3. Save me, save me, save me from this squeeze,
2. Help me, help me, help me sail a way,



I got a big fat mom - ma tryin' to break
well give me two good rea - sons why I ought to

F



me. And I love to live so
stay. 'Cause I love to live so

G7 Dm G7 C7

plea - sant - ly, — live this life of lux - ur - y, —

TAB

TAB

F A7 Dm

laz - ing on a sun - ny af - ter - noon, —

TAB

TAB

A7

— in the sum - mer - time, — in the

TAB

TAB

Dm

A7

3rd time to Coda ⊕

2nd time D. al Coda

sum - mer - time, _____ in the sum - mer - time. My Ahh

TAB

5. 5. 3. 3. 2. 2. 1. 1. 0. 0. 3. 3. 1. 1. 0. 0.

⊕ CODA

3:15

A7

Dm

in the sum - mer - time, _____ in the

TAB

1. 1. 0. 0. 5. 5. 3. 3. 2. 2. 1. 1.

A7

N.C.
fade out

sum - mer - time, _____

TAB

0. 0. 3. 3. 1. 1. 0. 0.

DEADEND STREET

Words and Music by Ray Davies

The humour and pathos in this number is classic Kinks, a mixture of music hall, R&B and working class imagery. The film they made to promote the song, with a coffin, was not screened by the BBC who deemed the mock funeral 'distasteful'. Released in November 1966 it reached number five in the UK charts, during the weeks that The Beach Boys' *Good Vibrations* and Tom Jones' *Green Green Grass Of Home* held the number one spot.

$\text{♩} = 126$

Am

Guitar 1

12/8

Am

There's a crack up in the ceil - ing, — and the kit - chen sink is
On a cold and fros - ty morn - ing, — wipe my eyes and stop me

Am C G Dm

0:12 1:05

TAB

F Am C G











leak - ing. Out of work and got no mo -
yawn - ing, and my feet are near - ly fro - zen,




TAB



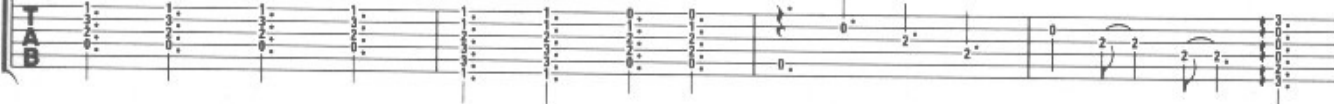
Dm F Am Asus2 G



a sun - day joint of bread and ho - ney. What are we liv - ing for?
pour the tea and put some toast on. What are we liv - ing for?



TAB




F E7 Asus2

Two roomed a - part - ment on the se - cond floor, no mon - ey
Two roomed a - part - ment on the se - cond floor, no chance to



TAB



G F E7





com - ing in. The rent col - lec - tor's knock - ing tryin' to get in.
e - mi - grate. I'm deep in debt and now it's much too late.



TAB



0:43 1:36

A7

Dm

We are strictly second class and we don't understand.
We both want to work so hard, and we can't get the chance.

E7sus4 E7 F#m7b5 F#maj7 Am/E Am7b5/Eb

Dead end! Why we should be in Dead End Street,
Peo - ple in Dead End Street,

F#m7b5 F#maj7 Am/E Am7b5/Eb F#m7b5 F#maj7

Dead end! peo-ple are liv-ing in Dead End Street.
peo-ple are dy-ing on Dead End Street. Dead end! I'm gon - na die in

Am/E Am7b5/Eb C F

Dead End Street. Dead End Street, Dead End Street.

1. C F

2.
C F 15B Am

Dead End Street.

2. 14 Fm7b5 Fmaj7 Am Am7b5/G

Peo - ple live on Dead End Street.

F#m7b5 F#maj7 Am Am7b5/G

Peo - ple are dy - ing on Dead End Street.

Guitar 1 sim.

F#m7b5 F#maj7 Am Am7b5/G C F

I'm gon - na die on Dead End Street. Dead End Street,

C F C F C F C F

Dead End Street, Dead End Street, head to my feet, Dead End Street,

C F C F C F

Dead End Street, Dead End Street. How d'ya feel?

C F C F C F

How d'ya feel? _ Dead End Street, Dead End Street.

2:44

C F C F C F

C F C F C F

C F C F

C F C F

C F C F

repeat to fade

WATERLOO SUNSET

Words and Music by Ray Davies

The title many people will give first if asked to name a Kinks' song, this touching and wistful reverie still receives regular airplay around the world. Released in May 1967 *Waterloo Sunset* got to number two, during summer months in which consecutive number ones were Sandie Shaw's *Puppet On A String*, The Tremoloes' *Silence Is Golden*, *Whiter Shade Of Pale* by Procol Harum and The Beatles' *All You Need Is Love*. Many years later, Ray Davies, commenting on his own work, reportedly stated 'I wish I was as good as *Waterloo Sunset*'.

♩ = 106

B7

B7/A B7/G4 B7/F4 B7/E B7/D4

Guitar 1

TAB

Guitar 2

TAB

B7/C4 B7 E B7 A

♩: 18
♪: 16
♩: 14

E

B7/D4

A/C4



1. Dir-ty old ri - ver, must you keep roll - ing? Flow-ing in - to the night.
 (2.) - lie, Wa - ter - loo sta - tion, e - ve - ry Fri - day night.
 (3.) - ple swarm-ing like flies round Wa - ter-loo un - der - ground.



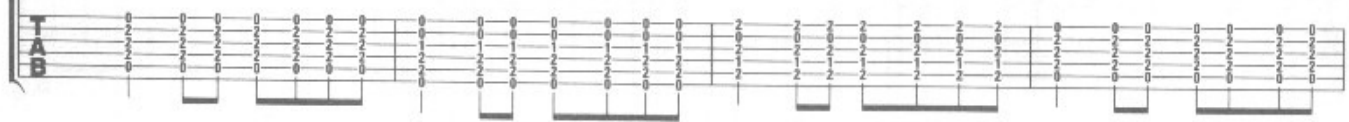
E

B7/D#

A/C4



Peo-ple so bu - sy, make me feel diz - zy, ta - xi lights shine so bright.
 But I am so la - zy, don't want to wan - der, I stay at home at night.
 But Ter-ry and Ju - lie cross ov - er the riv - er where they feel safe and sound.



F4m F4m(maj7)/E4 F4m7/E B7






But I don't... need no friends. As long as I gaze
 But I don't... feel a - fraid. As long as I gaze
 And they don't... need no friends. As long as they gaze




E B7 A F#






— on Wa-ter-loo sun - set I am in pa - ra-dise. _
 — on Wa-ter-loo sun - set I am in pa - ra-dise. _
 — on Wa-ter-loo sun - set they are in pa -








to Coda










0:54 1:52

F4/E F4/D# F4/C4 B E A F#

Ev-ery day I look at the world from my win-dow.

F#E F#D# F#C# B7 B7/A

But chil - ly, chil - ly is the eve - ning time, — Wa - ter - loo sun - set's fine. —

TAB

TAB

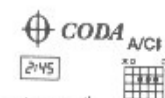
B7/G# B7/F# B7/E B7/D# B7/C# B7

2nd time D. at Coda

Ter - ry meets Ju - Mil - lions of peo -

TAB

TAB



-ra - disc. —

E

TAB

TAB

B7/D4

A/C#

B7

TAB

TAB

Wa-ter - loo sun - set's fine. Wa-ter - loo sun - set's fine. Wa-ter - loo sun - set's fine.

TAB

TAB

fade out

TAB

TAB

AUTUMN ALMANAC

Words and Music by Ray Davies

A caricature of the English working class, this teasing song strolls quickly through a number of postcard scenes, a bit like an end-of-pier amusement. The single was released in October 1967 (the month that roadside breathalyzer tests for suspected 'drink-drivers' were first introduced in the UK) and it charted alongside *Love Is All Around* by The Troggs. During a recent solo performance Ray Davies stopped to comment on the lyric 'Yes, yes, yes, yes, yes, yes, yes, yes!' saying 'No-one writes lines like that anymore'.

$\text{♩} = 120$

F# B C# F#

4fr

Voice

Guitar 1

TAB

Guitar 2

TAB

Chord diagrams: F# (F#4), B, C# (C#4), F# (F#4).

1. From the

Chord diagrams: Bm, E, A.

dew - soaked hedge creeps a craw - ly cat - er - pil - ar. — When — the
 (2.) la la la la la la la la la la la. — Oh — my
 (3.) la la la la la la la la la la la. — Oh — my

tacet first time.

two guitars

Chord diagrams: E, D, A, E.

dawn be-gins to crack, it's all part of my au - tumn al - ma-nac.
 poor rheu-ma - tic back, — (2.3.) yes, yes, yes it's my au - tumn al - ma-nac.
 au - tumn ar - mag-nac,

Breeze blows leaves of a mus - ty col - oured yel - low. So I
 La la la la la la la la la la la. Oh my

tacet first time.....

two guitars

sweep them in my sack, yes, yes, yes it's my
 au - tumn al - ma - nac, yes, yes, yes it's my

to Coda

1. au - tumn al - ma - nac. Fri - day eve - ning, peo -

2. P24

E E7 A E/A D/A A

I like my foot - ball on a Sa - tur-day,

Piano

A E/A D A A E/G#

roast beef on Sun - days, al - right. I go to Black - pool

D/F# A/E A E/G# D A

for my ho - li-days, sit in the o - pen sun - light.

Am C/G F G G/F

This is my street and I'm ne - ver gon - na leave it, and I'm al - ways gon - na

Trumpets

TAB

C 3fr Em/B 3fr C7/Bb 3fr A A/G

stay here if I live to be nine - ty - nine. 'Cause all the peo - ple I meet

D/F# Dm/F A

— seem to come from my street, —

Piano

F#7 B/A C#G# 4fr

and I can't get a - way — be-cause it's call - ing me.

F#m C#E# 6fr A/E B/D# D. al Coda

Come on home, come on home, 3. La la

⊕ CODA

2:37

Yes yes yes yes, yes yes yes yes.

Chord diagrams: D, D, E 4fr, A 5fr

12 6

Ba ba ba ba ba. Ba ba ba ba ba. Ba ba ba ba ba.

Chord diagrams: D, E 4fr, A 5fr, D, E 4fr, A 5fr, D, E 4fr, A 5fr

Ba ba ba ba ba. Yes, yes,

fade out

Chord diagrams: D, E 4fr, A 5fr, D, E 4fr, A 5fr, D, E 4fr, A 5fr

yes.

Chord diagrams: D, E 4fr, A 5fr, D, E 4fr, A 5fr

DAYS

Words and Music by Ray Davies

This song, the last Kinks' single to reach the UK top twenty during the 1960s, is a masterpiece of nostalgic tenderness. Ray Davies continued to write with honesty and wit, particularly about the mundane and bizarre quirks of English life, but as the '60s ended the Kinks were finding more work in Germany, and then in the United States, than they were at home. In more recent times Ray Davies has achieved proper recognition as one of Britain's finest songwriters and the Kinks are something of a music-business legend.

$\text{♩} = 104$

Voice

Thank you for the days,

Guitar 1

TAB

Chorus

those end-less days, those sa-cred days you gave me.

1st time only
let ring

TAB

D A7 G

I'm think-ing of_ the days, I won't for -

TAB

TAB

2nd time to Coda ⊕

D G D A7 D G D G

- get a sin - gle day be-lieve me. I bless the light, I bless the light

TAB

TAB

D G D A7 D G

_ that lights on you_ be - lieve_ me. And though you're

TAB

TAB

gone, you're with me ev-ery sin-gle day be-lieve me.

2nd time to Coda

1st time only

TAB

Days I'll re-mem-ber all my life.

TAB

Days when you can't see wrong from right. You took my

TAB

life, but then I knew that ve-ry soon you'd leave me. But it's al

TAB









- right now I'm not frigh-tened of this world be-lieve me. I wish to-day

TAB





— could be to-mor - row. — The night is dark, it just brings

let ring




TAB







sor-row let it wait. — Thank-you for the days,

TAB

D   

Days _____ I'll re-mem-ber all my _____

TAB 

C  Bb  F  C  Bb 




life. Days _____ when you can't see wrong from _____ right. You took my _____

TAB 

F  Bb  F  Bb  F  C  F  Bb 

_____ life, _____ but then I knew that ve-ry soon you'd leave me. _____ But it's al-

TAB 

F  Bb  F  Bb  F  C 

- right now I'm _____ not fright-ened by _____ this world be-lieve _____ me. _____

TAB 

F A Dm/A A D. *al Coda*

Days. _____ Thank-you for the days

TAB

TAB

⊕⊕ CODA

2-38



Days. _____

TAB

TAB



TAB

TAB

Notation and Tablature Explained

Open C chord



Scale of E major



Bent Notes

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol \frown . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



Example 1

Play the D, bend up one tone (two half-steps) to E.



Example 4

Pre-bend: fret the D, bend up one tone to E, then pick.



Example 2

Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



Example 5

Play the A and D together, then bend the B-string up one tone to sound B.



Example 3

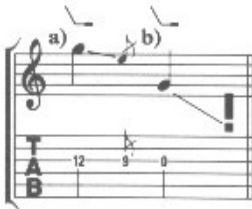
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



Example 6

Play the D and F# together, then bend the G-string up one tone to E, and the B-string up a semitone to G.

Additional guitaristic techniques have been notated as follows:



Tremolo Bar

Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.

- a) Play the G; use the bar to drop the pitch to E.
- b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



Mutes

a) Right hand mute

Mute strings by resting the right hand on the strings just above the bridge.

b) Left hand mute

Damp the strings by releasing left hand pressure just after the notes sound.

c) Unpitched mute

Damp the strings with the left hand to produce a percussive sound.



Hammer on and Pull off

Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



Glissando

a) Play first note, sound next note by sliding up string. Only the first note is picked.

b) As above, but pick second note.



Natural Harmonics

Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.



Artificial Harmonics

Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.



Pinch Harmonics

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.



Microtones

A downwards arrow means the written pitch is lowered by less than a semitone; an upwards arrow raises the written pitch.



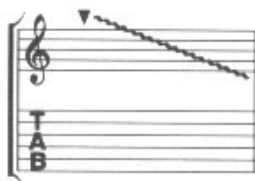
Slide Guitar

- a) Play using slide.
- b) Play without slide.



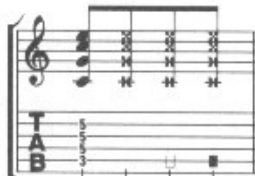
Vibrato

Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.



Pick Scratch

Scrape the pick down the strings – this works best on the wound strings.

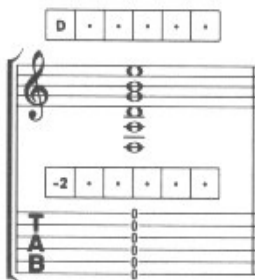


Repeated Chords

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Special Tunings

Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '•' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



Tune the low E (6th) string down one tone (two half-steps) to D.

Chord naming

The following chord naming convention has been used:



Where there is no appropriate chord box, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: [C]

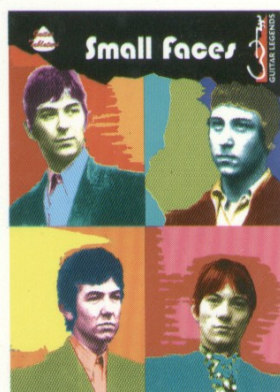
Where it was not possible to transcribe a passage, the symbol ~ appears.

The Kinks

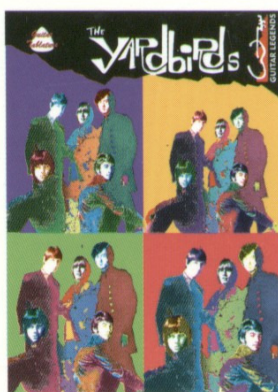
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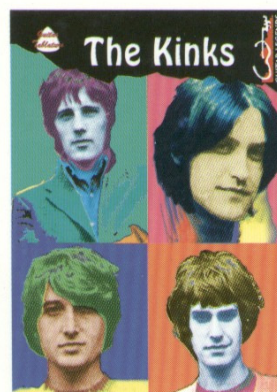
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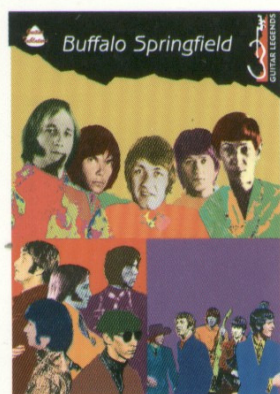
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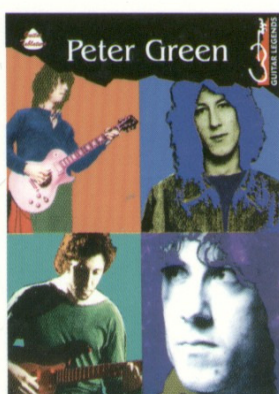
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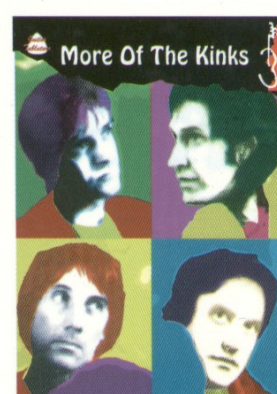
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